Faith Brown

Short Story Portfolio

The Cask of Amontillado – Edgar Allen Poe

The Lady or the Tiger – Frank Stockton

The Most Dangerous Game – Richard Connell

The Lottery – Shirley Jackson

Where are You Going, Where have You Been? – Joyce Oates

Orientation – Daniel Orozco

Seven Devils – Florence and the Machince

Holy water cannot help you now   
A thousand armies couldn't keep me out   
I don't want your money   
I don't want your crown   
See I've come to burn   
Your kingdom down   
  
Holy water cannot help you now   
See I've come to burn your kingdom down   
And no rivers and no lakes, can put the fire out   
I'm gonna raise the stakes; I'm gonna smoke you out   
  
Seven devils all around you   
Seven devils in my house   
See they were there when I woke up this morning   
I'll be dead before the day is done   
  
Seven devils all around you   
Seven devils in your house   
See I was dead when I woke up this morning,   
And I'll be dead before the day is done   
Before the day is done

*The Cask of Amontillado* By E. A. Poe and *Seven Devils* by Florence and the machine

The themes of revenge and justice in The Cask of Amontillado by E. A. Poe are symbolized in the song, having similar themes coupled with the desire of immolation, Seven Devils by Florence and the Machine. For example in The Cask of Amontillado Fortunato, being sealed away, desperately pleas, “A good joke, We will have many a rich laugh t about it…over our wine…the Amontillado,” expressing that the desperate still hopes to be freed, for the sake of his precious, priceless wine. The lyric, “Holy water cannot help you know,” bears the grim hopelessness of Fortunato’s situation, that his connoisseurship for wine, “holy water,” has condemned him to Montresor’s revenge. He will be sealed away and only death can free him. Montresor’s resentment for Fortunato goes beyond materialism, as symbolized by the lyric, “I don’t want your money…your crown…I’ve come to burn your kingdom down,” he targets the essence of his victim, which is the respected venerated being Fortunato has made of himself. Also, the song personifies the inescapable hatred as, “seven devils all around you, seven devils in my house” in which Montresor’s aguish has engulfed the two of them. The term “seven devils,” takes a physical role in The Cask of Amontillado as Poe describes Forunato’s tomb, “Its walls had been lined with human remains, piled to the vault overhead,” in which the devils of Montresor's dead ancestors resenting the crime of being forgotten, literally surround the fortunate prisoner. As one has been dwelling in a self-imposed sea of muddled, ignorant drunkenness, the other has drowned in lucid retribution for an unnamed crime.

*Changing Times,* and The Cask of Amontillado

September 18, 1976 the newspaper *The Free Lance Star* published the article “Changing Times” featuring a photographby Milton Brook, *Changing Times* which later won the first Pulitzer Prize for photography. The photo depicts a single man beaten by rattled Union protestors, there to picket the Henry Ford Automobile company. Brook, described by the newspaper as “the man who would wait for The Picture and go home,” in this photograph captures the treachery of man., a theme which sustains Poe’s short story, *The Cask of Amontillado.* A difference in perspective causes a larger group of men to physically harm a fellow man. Much like how Montresor’s vengeful mindset compels him to betray his fellow aristocrat, a man, Fortunato. The by standing men captured in the background provided depth, and perception to the picture as Montresor's story provides depth to his own character. For example,“A huge human foot d’or,” Montresor explains, “crushes a serpent …whose fangs are imbedded in the heel,” illuminating his character as a dark man obsessed with harming those who have harmed him. The golden foot, symbolizing the respected Fortunato’s and social importance, is represented by Brook as the an underlining factor this brawl. The beaten victim is described by the *Free Lance-Star* as an assembly line worker for the Ford company who was just trying punch in for work , therefore the difference in power compelled mauling just as it compelled the murder of Fortunato. Milton Brook’s photograph, *Changing Times,* symbolizes the depth and reasoning of The *Cask of Amontillado* by E. A. Poe by also personifying the treachery of man.

Chance Meetiing - Conrad Aiken

http://www.poetry-archive.com/i_pic.gifN the mazes of loitering people, the watchful and furtive,

The shadows of tree-trunks and shadows of leaves,

In the drowse of the sunlight, among the low voices,

I suddenly face you,

Your dark eyes return for a space from her who is with you,

They shine into mine with a sunlit desire,

They say an 'I love you, what star do you live on?'

They smile and then darken,

And silent, I answer 'You too--I have known you,--I love you!--'

And the shadows of tree-trunks and shadows of leaves

Interlace with low voices and footsteps and sunlight

To divide us forever.

*Chance Meetings, and The Lady or the Tiger?*

The poem *Chance Meetings* by Conrad Aiken symbolizes the princess’s fear of being separated from her love, in the short story *The Lady or the Tiger* by Frank Stockton. “The shadows of tree-trunks and the shadows of leaves,” Aiken composes, “ in the drowse of the sunlight…I suddenly face you,” this illustration is personifying the Princess’s fears of being lonely. The “shadows” are the lingering presence of the decision to let him live in marriage, as sunlight illuminates the result, seeing her lover with the woman she hates. Stockton writes “Often she has seen… this fair creature throwing glances of admiration upon the person of her lover,” elucidating her jealousy and distaste for any woman who feels she can contend with the princess. However, the signification of Aiken’s poem signifies the princess’s fantasy, “Your dark eyes…shine into mine with a sunlit desire, they say an ‘I love you,’ they smile and darken” in which the lover will be married, but still desires her. The dark eyes represent the shared sorrow of loss, she believes, would fill them both. As they smile, slight relief would stream through their connected spirits, as the princess fanaticizes that he would still love her. *Chance Meetings* interprets the theme of love and lost, as the princess’s strong desire to win, by retaining the affections of the lover condemned to marriage. However, the poem personifies her fear of being separated, “the shadows…interlace with low voices and footsteps and sunlight to divide us forever,” the princess’s idea of true torture is to live in loneliness knowing that her beloved is also in pain. Aiken uses the low voices and footsteps to indicate that princess’s fantasies are outside of reality, time stopped momentarily for the lover to make his plea, however time must continue. *Chance Meetings* by Aiken uses symbolism to personify the princess’s fears of being separated from her lover, and to explain that although the two swear their shared love, time continues and they each must endure the lingering result of their choices.

Salvador Dali, *Galatea of the Spheres*



*Galatea of the Spears*, and *The Lady or the Tiger?*

The renowned portrait *Galetea of the Spears* by artist, Salvador Dali signifies the choices which define human nature, and the cardinal role of the princess in Frank Stockton’s *The Lady or the Tiger*. The spears which compose the portrait symbolize the choices which compose a person. For example, the princess choses to break the law and peruses an affair with a peasant, who is condemned to either death or marriage to a different person. These choices, defining the portrayed beauty, also define the princess as a compassionate, strong willed and ill-tempered woman. “That hot blooded…semi-barbaric…soul,” Stockton describes the princess, “at a white heart beat beneath the…fires of despair and jealousy,” meaning that her choice to love the charming peasant also fuels her choice distain the woman, and rebuke the law. The term, “Galatea,” is of Greek mythology in which the sculptor, Pygmalion loved a creature of his own design. This adoration was recognized by Aphrodite, goddess of love, and the statue becomes a real woman. The myth, which inspired the portrait, represents the absurdity of love. As the painter loves an object, something he could not feel nor receive the same affections from, the princess loved a peasant with whom social barriers forbid emotional contact. Yet as the man gets his way, the princess also gets hers. The choices made by the both the sculptor and the princess, to love what should not be loved, lead to an uncensored, growing romance. However the passion between the peasant and princess is short lived as he imprisoned for his crime. The defining choices one makes also depend on the person’s responses. For example, the princess’s decision to love the peasant condemned him,“ her love turned and looked at her,” Stockton describes, “he saw...that she knew behind which door couched the tiger.” The desperate man, depending on the princess’s decision, clings to the belief that his affectionate impact on the princess will compel her save his life. Through this the portrait signifies the princess being the center of her choices, which both define and depend of the content of her being.

Muse*, Supremacy*

Wake to see - your true emancipation is a fantasy.  
Policies have risen up and overcome the brave.  
  
Greatness dies, unsung and lost, invisible to history.  
Embedded spies brainwashing our children to be mean.  
  
You don't have long,   
I am on to you  
The time, it has come to destroy...   
  
Your supremacy  
Supremacy  
  
Your supremacy  
Supremacy  
  
Ooh  
Ooh  
  
You don't have long,   
I am on to you  
The time, it has come to destroy...   
  
Your supremacy  
Your

Salvador Dali, *Tuna Fishing*



*Supremacy* and *The Most Dangerous Game*

*Supremacy,* by the electronic rock band Muse, symbolizes the loss of compassion in the protagonist of Richard Connell’s short story *The Most Dangerous Game.* Renown sportsman, the hunter Rainsford upholds a narrow minded perspective of the natural order, “The world is make of two classes,” Rainsford dictates, “the hunters and the huntees,” a belief which transforms him into the ultimate hunter. As Rainsford experiences the role of being Zaroff’’s prey, he denounces his human compassion, “Greatness dies,” Muse signifies this transition, “unsung and lost, invisible to history.” Greatness, in the sense of *The Most Dangerous Game*, is the moral element which divides man from savage. Nevertheless when Rainsford rids the island of its sadistic master, he crosses the elemental boundaries, destroying greatness and condemning Rainsford to savagery.

*Tuna Fishing* and *The Most Dangerous Game*

The painting *Tuna Fishing* by Salvador Dali embodies Zaroff’s, the antagonist of Connell’s *The Most Dangerous Game,* one minded perspective of the predator prey relationship, and reveals how it has morphed into the modern man’s pleasure. “Life is for the strong, to be lived by the strong ,” Zaroff declares to his guest Rainsford, “and taken by the strong,” signifying the savage superiority Zaroff has acquired by consistently catching his quarry. Dali displays an animalistic scene in which the men only hunt to survive. Two eagles, which overlook the hunt, were placed there to convey the message that to kill for survival is an instinct, natural to man. However, Dali represents Zaroff’s modern ideals through the pop art creation at the helm of the piece which, like the villain’s philosophies, emerges from the instinctive hunt.

Gorrilaz*, Fire Coming out of the Monkey’s Head*

Once upon a time at the foot of a great mountain,  
there was a town where the people known as Happyfolk lived,  
their very existence a mystery to the rest of the world,  
obscured as it was by great clouds.  
Here they played out their peaceful lives,  
innocent of the litany of excess and violence that was growing in the world below.  
To live in harmony with the spirit of the mountain called Monkey was enough.  
Then one day Strangefolk arrived in the town.  
They came in camouflage, hidden behind dark glasses, but no one noticed them: they only saw shadows.  
You see, without the Truth of the Eyes, the Happyfolk were blind.  
  
Falling out of aeroplanes and hiding out in holes  
Waiting for the sunset to come, people going home  
Jump out from behind them and shoot them in the head  
Now everybody dancing the dance of the dead,  
the dance of the dead,  
the dance of the dead  
  
In time, Strangefolk found their way into the higher reaches of the mountain,  
and it was there that they found the caves of unimaginable Sincerity and Beauty.  
By chance, they stumbled upon the Place Where All Good Souls Come to Rest.  
The Strangefolk, they coveted the jewels in these caves above all things,  
and soon they began to mine the mountain, its rich seam fueling the chaos of their own world.  
Meanwhile, down in the town, the Happyfolk slept restlessly,  
their dreams invaded by shadowy figures digging away at their souls.  
Every day, people would wake and stare at the mountain.  
Why was it bringing darkness into their lives?  
And as the Strangefolk mined deeper and deeper into the mountain,  
holes began to appear, bringing with them a cold and bitter wind that chilled the very soul of the monkey.  
For the first time, the Happyfolk felt fearful for they knew that soon the Monkey would stir from its deep sleep.  
And then came a sound. Distant first, it grew into castrophany so immense it could be heard far away in space.  
There were no screams. There was no time.  
The mountain called Monkey had spoken.  
There was only fire.  
And then, nothing.  
  
O little town in U.S.A, your time has come to see  
There's nothing you believe you want  
But where were you when it all came down on me?  
Did you call me now?

Gorrilaz*, Fire Coming out of the Monkey’s Head*

The virtual Hip-Hop group Gorillaz’s created the song *Fire Coming out of the Monkey’s Head*, a tale symbolizing the disastrous outcome a change, or break in tradition will bring to the people of Shirley Jackson’s short story, *The Lottery.* Gorrilaz describes a small village, isolated at the base of a dormant volcano, who worships the monkey spirit of the mountain, “they played out their peaceful lives ….To live in harmony with the spirit of the mountain … was enough.” This village symbolizes the townsfolk, who exercise the rituals of the lottery, just as the monkey spirit is worshiped by the Happy Folk, as Gorillaz name them. However Gorillaz’s expanded the idea of a change in superstitious tradition, “The strange folk …. began to mine the mountain,” as stranger began to industrialize the native world, “ Meanwhile… the Happy Folk slept restlessly Their dreams invaded by shadowy figures digging away at their souls. ” By allowing the Strange Folk into the land of the mountains, Gorillaz has personified the fear of change in tradition, the lottery, “Pack of crazy fools,” Old Man Warner of *The Lottery* protests any opposition of tradition, “next thing…they’ll be wanting to go back to caves.” The song *Fire Coming out of the Monkey’s Head symbolizes* fear of progression in the townspeople, who refuse to change the lottery due an anxiety of the unknown.

Vincent Van Gogh, Pietà (after Delacroix)

*Pietà (after Delacroix,* and *The Lottery*

The emotional weight the men of the townsfolk must bare due to the lottery is symbolized by Van Gogh’s post-impressionist artwork, *Pietà (after Delacroix).* Van Gogh depicts a woman, who desperately clings to a beloved man, both with a pained expression, exemplifyingthe man’s emotional responsibilities in Jackson’s *The Lottery.* “There goes my old man,” Mrs. Delacroix exhales, as Jackson writes, “ [She] held her breath while her husband went forward,” describing the initial weight, place on the husband, the fear of having a loved one’s fate determined by chance. Van Gogh’s *Pietà* is symbolic to the townsfolk need for the patriarch as an emotional lightning rod during the foreboding lottery.

Billy Joel, *The Stranger*

Well we all have a face  
That we hide away forever  
And we take them out and  
Show ourselves  
When everyone has gone  
Some are satin some are steel  
Some are silk and some are leather  
They're the faces of the stranger  
But we love to try them on  
  
Well we all fall in love  
But we disregard the danger  
Though we share so many secrets  
There are some we never tell  
Why were you so surprised  
That you never saw the stranger  
Did you ever let your lover see  
The stranger in yourself?

*The Stranger,* and *Where are you going, Where have you been?*

Billy Joel discusses identity as his song, *The* Stranger, symbolizes the devilish, charming character of Arnold Friend, the antagonist of Joyce Oates’s short story *Where are You Going, Where have You Been?* In *The Stranger*, Joel captures the mentality of A. Friend, as an evil disguised in beauty, challenged in luring the juvenile Connie into his tattoeted vehicle. By discussing the stranger in one’s self, Joel reveals the very real, very human desire to parade as someone approved by society, someone else, “we all have a face that we hide away forever,” describing the unknown dispositions which make up a person, “some are satin some are steel…But we love to try them on.” Joel successfully captures this desire, which Oates has embedded into Arnold Friend, as the borrowed face deteriorates into a revealing cover, “I’m always nice at first,” Arnold admits, “as if he were smiling from inside a mask,” symbolizing the mystery of A. Friend’s ambiguous intentions, hidden behind a fabricated face of evil.

Edouard Manet*, Gare St. Lazare 1873*



*Gare St. Lazare 18,* and *Where are You Going, Where have You Been?*

By personifying the relationship Connie has with her mother, Edouard Manet’s impressionist painting, *Gare St. Lazare 1873*, symbolizes the protagonist’s beautifully vain character in *Where are You Going, Where have You Been?* For example Manet creates a child, representing Connie, who reaches out to her mother, dressed in black and staring, blanking, into the distance. The mother also carries a small, ordinary pup and a novel, tools with which Manet uses to demonstrate that the mother of Oate’s story has a focus avoiding her daughter. To cope with a disapproving mother, Connie’s fabricates an excuse, “Connie thought that her to June…because she was prettier,” Oates goes on to write, “the two of them just keep up a pretense of exasperation,” displaying a desperation for approval, portrayed by the innocent child. Monet expresses the relationship of Connie and her mother as based on disguised superficiality, leaving the desperate little girl to wallow in vanity.

Styx, *Mr. Roboto*

You're wondering who I am, (Secret secret, I've got a secret)   
Machine or mannequin, (Secret secret, I've got a secret)   
With parts made in Japan, (Secret secret, I've got a secret)   
I am the modern man,   
  
I've got a secret I've been hiding under my skin,   
My heart is human, my blood is boiling, my brain IBM,   
So if you see me acting strangely, don't be surprised,   
I'm just a man who needed someone and somewhere to hide,   
To keep me alive, just keep me alive,   
Somewhere to hide to keep me alive,

*Mr. Roboto* and *Orientation*

The song *Mr. Roboto* by the 1980s rock band Styx symbolizes Daniel Orozco’s shorty story, *Orientation* by representing the narrator’s opinion of himself, as well as by expressing the. For example Styx’s lyric, “My heart is human, my blood is boiling, my brain IBM,” symbolizes the mechanical and direct writing style Orozco uses to characterize the narrator, who witness’s social relations, but focuses on the efficiency of the workplace. The human heart and boiling blood symbolizes the narrator’s awareness of office’s disjunctive relationships, “Ellie Raper, who hates Albert Bosh, would walk through fire for Curtis Lance,” the narrator explains, “Curtis Lance hates Ellie Tapper.” However the narrator’s absence from this romantic cycle reveals the mechanical aspect of his personality. “Isn’t the world a funny place,” he responds to the relationships, “not in the ha-ha sense, of course,” the detached attitude is symbolized by Styx’s lyric, “my brain IMB,” disclosing that the narrator views himself as a reasonable man who only has time to concentrate on the efficiency of the environment.

Salvador Dali, Metamorphosis of Narcissus

*Metamorphosis of Narcissus* and *Orientation*

Salvador Dali’s oil based painting *Metamorphosis of Narcissus* symbolizes the concentration of Orozco’s narrator as he remains absorbed in the office’s routine while the lives of his fellow employee continually spirals into calamity. Dali was inspired by the Greek myth in which Narcissus fell in love with his own reflection, and was immortalized by the Gods becoming flower. The narrator is in love with the structure of his career, and rejects any divergence from this structure, just as Narcissus rejected any image other than his reflection. For example, the protocol for making an emergency phone call is as follows, “Ask your supervisor first...if you can’t,” the narrator explains, “ask Phillip Spier…He’ll check with Clarissa Nicks,” illustrating the attention given to even menial tasks. This corresponds with Dali’s surrealist painting, as the narrator is cast as Narcissus, whose focus remains as a flower in bloom. The fingers which caresses the flower symbolizes the steadying effect control has on narrator, keeping him sane and concentrated. Dali’s background figures, who take on different stances and postures, represent the employee’s in Orozco’s well-structured workplace. For example Gwendolyn stich is genuinely kind to her fellow employees, has a stance distorted than her workplace demands, “we have come upon …her huddled in a stairwell…shivering…hugging her knees,” the narrator describes, “she does not let this interfere with her work.” The difference in postures signifies the distressed personalities which collective create the narrator’s entire world.